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AMERICAN ART NEWS.

Vol. V. No 9.

NEW YORK, DECEMBER 15, 1906.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

Astor Library.—Exhibition of black and white and color plates from F. Hopkinson Smith's "Venice of Today." Prints from "The Etcher," English publication illustrating English etching in the '80's.

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Exhibition of historical book bindings. Old engravings and art objects.

Brandus Galleries.—Paintings of the Barbizon School.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Canessa Galleries, Paris.—Antique works of Art.

C. J. Charles.—Works of art.

Collins Galleries.—Reproductions of famous bronzes after French masters, and antique furniture.

Durand-Ruel Galleries.—Old masters and modern paintings.

Ehrich Galleries.—Special exhibition of XVII. and XVIII. Century French art.

Fishel, Adler and Schwartz.—Exhibition of paintings of Indian subjects and landscapes by J. H. Sharp to December 16.

Gimpel and Wildenstein Galleries.—High class old paintings.

J. & S. Goldschmidt, Frankfort.—High class Antiquities.

Heinemann Galleries.—Modern paintings. Modern German pictures a specialty.

Hamburger Fres. Paris.—Works of Art.

E. M. Hodgkins, London.—Miniatures, Sevres porcelaine, French furniture.

Holland Art Galleries.—High class modern paintings.

Knoedler Galleries.—Exhibition of portraits by A. Muller-Ury to December 16. Paintings by George Hitchcock, "The Flowers of Holland." XVIII. Century engravings. Paintings by Frederic Remington, December 17 to January 1.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

F. W. Kaldenberg's Sons.—Artistic specialties in ivory, pearl, etc.

Leicester Galleries, London.—Water colors illustrating J. M. Barrie's "Peter Pan," by Arthur Rackham.

Lenox Library.—Exhibition of Hopkins collection of photographs of Italian works of art, and etchings by Adolphe Lalauze.

Macbeth Galleries.—Paintings by American artists.

Montross Galleries.—Exhibition of paintings by Childe Hassam through December 28.

Minassian Galleries, Paris.—Persian and Arabian objects for collection.

Metropolitan Museum.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Noé Galleries.—Exhibition of paintings by Charles Caryl Coleman to December 22.

Oehme Galleries.—Exhibition of portraits by Alphonse Jongsers.

Powell Gallery.—Exhibition of recent work of Paul Cornoyer, December 17 to January 5.

Pratt Institute.—Exhibition of book-bindings, through the month.

Ralston Galleries.—Works of Art.

H. O. Watson & Co.—Decorative works of art.

Williams (Max) Gallery.—Old English colored prints, after Moreland and others. Etchings after W. Dendy Sadler.

magundi Water Color Club exhibition, has been awarded to Arthur Schneider for his "Moorish Courtyard." For three years the Morgan prize went to the Salmagundi Club. This year the award goes to Mr. Morgan.

The first art sale of importance of the New Year will probably be that



MISS MARGARET BAXTER
By August Franzen

SALES

Fifth Avenue Art Galleries.—Sale of Boncian Brothers' rugs, daily, beginning Tuesday at 3 P. M., through December 15.

At a recent sale in Boston four original portraits by John Singleton Copley and one copy of a Copley were sold. The "Portrait of John Hancock," from the Washington Hancock selection, brought \$2,800. Of the three pastel portraits of the members of the Hancock family, Thomas and Lydia, the best price obtained for one of the group was \$475. The anonymous copy of Copley's well known portrait of John Hancock in the Museum of Fine Arts brought \$450.

The A. C. Morgan prize of \$150 for the best water color shown in the Sal-

magundi Water Color Club exhibition, has been awarded to Arthur Schneider for his "Moorish Courtyard." For three years the Morgan prize went to the Salmagundi Club. This year the award goes to Mr. Morgan.

The Municipal Art Society of New York will give a dinner on December 18 in the galleries of the National Arts Club, 15 Gramercy Park.

The Philadelphia Item says: "All the art associations and allied organiza-

tions of Philadelphia will unite with the Fairmount Park Art Association at its annual meeting December 19, in promoting the plan to build a great municipal gallery at Broad and Pine Streets, a site that all interested apparently agree is the best for the purpose. Three recent developments are aiding co-operation in the movement. John G. Johnson will give his \$1,500,000 collection of pictures if a suitable building is erected. There is a movement to unite the Fine Arts Academy, which has outgrown its present quarters, with the proposed Municipal Art Gallery, and there is a growing belief that the present badly housed Public Library could also be placed in the new building. There is \$1,000,000 idle under the loan of four years ago, appropriated for the art gallery. This sum is regarded as still available for this purpose. There is also a fund, now amounting to \$120,000, the result of a legacy of Benjamin Franklin, for library purposes that is looked upon as also available.

The half block at Broad and Pine Streets, bounded by streets on all sides, will be sold for this purpose, it is said, for \$1,000,000, and it is said that a building for library and art gallery could be constructed for \$2,000,000."

John Rettig, the well-known American artist, who has been holding an exhibition in this city for some weeks past of his pictures painted in Holland last summer and since his return from Europe, soon leaves for his home in Cincinnati. He was at Volendam, Holland, at the time of the death there of Fritz Thaulow, the Norwegian painter, and gives an interesting account of the last illness and death of the painter. He says that Thaulow, accompanied by his wife and little son, arrived in Volendam in late August from Paris. He looked ill at that time and was very weak. He painted, however, and at times accompanied his son, who played the violin, on the 'cello. The progress of the disease, an affection of the heart, was rapid, and soon he was forced to abandon his painting. Finally it was decided that he had best return to Paris. The morning of the day set for his departure, he fell from weakness while taking a short walk. He rallied a little, but the next day again fell while walking to the boat which was to take him away. He was brought to the inn where he stopped, and soon after passed away. There were no conveniences in Volendam for embalming, so the body had to be transported to Amsterdam. All arrangements for this and the shipment of the body to Christiania, were made by the Norwegian Consul in Amsterdam. The scene, in the gray dawn of the early morning, when the body of Thaulow, who was a large man, over six feet tall, was borne to the little boat which was to carry it to Amsterdam, on the shoulders of six stalwart Volendam peasants in their picturesque costume, was most impressive. The funeral was held in Christiania. It is understood that Thaulow left a large fortune to his widow and little son. Although success came to him late in life he had received during the past ten years an enormous annual income from the sale of his pictures, which he produced with marvelous rapidity.

IN THE ART SCHOOLS.

Special Announcement.

The American Art News has decided to found scholarships in the following schools: Art Students' League, New York School of Art, and the New York School of Applied Design for Women.

Any further information or details desired will be furnished by application in person at this office.

An interesting exhibition and one of much value to the students of pen and ink drawing, has been held during the week in the members' room of the Art Student's League. The exhibit contained forty-six original illustrations by Joseph Clement Coll, which have all been published recently by the associated Sunday magazines.

The recent exhibition of summer work by the students of the League represented a large variety of subjects and methods of expression, and was an excellent show, much above the average students' exhibition. Those whose work deserves special mention are as follows: Carl Nordell, J. Duncan Gleason, Percy E. Cowen, Andrew Dashberg, André Champollion, Albert Browning, Robert Harshe, Walter Teague, G. E. Hausmann, Miss Wilcox, Marion M. Kerr and M. F. Tooker.

The men's life class of the Academy of Design is making preparations for its regular annual treat to take place within a week or two.

Herman A. McNeil, instructor of the Academy modeling class, has complimented the members upon the excellent work done by them as novitiates.

The course of lectures on "Perspective," delivered annually by Frederick A. Dielman, president of the Academy, began last Friday, attended by a large class.

On the afternoon and evening of Saturday, December 8th, the Annual Fair and Dance of the Art Students' Fund Association was held in the gymnasium of Pratt Institute, Brooklyn. This association, organized by the students of the Pratt Art School, has a fund of between \$3,000 and \$4,000, the interest of which is awarded as scholarship money. For these scholarships, competitive studies are presented in June. All objects sold at the fair were contributed by the students of the various classes, each class having a special booth, the students working with great enthusiasm to make the fair an artistic and financial success. The booths this year represented the four seasons and the large room was decorated with streamers of the institute colors. The total proceeds of the fair were added to the fund.

Mr. Walter Scott Perry, director of the Department of Fine and Applied Arts, of Pratt Institute, will give a lecture on "Spain and the Alhambra and Saracenic Art in India", at the Drexel Institute, Philadelphia, on Thursday evening, December 20th.

Dr. I. Wyman Drummond has recently succeeded Mr. Edward H. Wales as chairman of the library committee of the School of Applied Design for Women, 200 West Twenty-third Street.

The fair held on Saturday last in the school, under the auspices of the Association of Students and Graduates proved a great success and the proceeds, which amounted to over \$200, will be devoted to the support of the Register.

Articles of varied character made by the members, such as hand decorated dinner cards and calendars, brass

lamp shades, cushions, sewing bags, etc., were sold, also tea and candy, together with a number of colored prints which were donated by the Century Co. The fair was largely attended.

A scholarship has recently been given to the School of Applied Design by Mrs. William Woodward, Jr., and a prize scholarship in the department of wall paper designing by Miss Frelinghuysen.

The success of the American Art News exhibition of American paintings, just closed in Atlanta, has done much to arouse art interest in the city and so much encouragement has the Atlanta Art Association received from prominent people that it promises to look forward every year to a similar exhibition. It also hopes in the near future to extend the facilities of the Art School under its direction so as to enable it to accommodate pupils coming from other parts of Georgia. Mr. and Mrs. Henry Haviland Osgood, the instructors of the school have both exhibited at the Salon and both have received honorable mention. In addition to painting landscapes, which have attracted much favorable comment, Mr. Osgood is also a notable etcher.

The University of Illinois will this year offer special advantages in the study of art. The department of Art and Design has provided for daily courses in oil painting from life and still life for the spring semester, beginning February 1. Miss Mary Minerva Wetmore has been appointed instructor for these classes and will leave her New York studio where for the past three years she has been engaged in portrait and figure painting.

Her work has won substantial recognition in the Paris Salon, 1900-1901, and in exhibitions of American artists in New York, Philadelphia, Chicago, and other American cities. A full description of courses offered by the art department in drawing, painting, modeling and design will be sent upon application to the registrar or to Professor E. J. Lake.

The enrollment of students for the twelfth year of the Spokane Art League School is promising. An innovation will be attempted this season in the way of night classes for those who are otherwise employed in the daytime, and it is expected that several will take advantage of this opportunity. Beside the regular classes special courses will be held on Wednesday for study from draped models, on Saturday mornings for the children and on Saturday afternoons for water color instruction. Miss Helen Rhodes will be assisted in instruction by Miss Ethel Ashley of the Spokane Art League and Hopkins Institute, San Francisco, who will teach modeling.

PROVIDENCE.

Charles H. Battey has been holding an exhibition of his paintings and drawings at his studio at 28 North Main Street. His collection comprises landscapes done in Rhode Island during the past summer, with a few done in Paris, and a number of portraits, notably those of Mrs. Sophia Babbitt and Miss Sarah Babbitt, the two children of Dr. William Fletcher and the two children of Mr. Hooper.

One of the attractions soon to be seen at the School of Design will be the large canvas, "Indolence," by Mary S. Greene, formerly of Brooklyn, N.Y., now of Paris.

CHICAGO.

The works of the Society of Western Artists now on view in the Art Institute will be taken to St. Louis, Indianapolis and Cincinnati at the close of the local exhibition. The collection is admirably characteristic of the middle West, and the general tone shows a great advance over previous exhibitions. A new annual prize of \$500 has been established by the Fine Arts Building Corporation, and five paintings were selected by the jury of award to share the honor, a portrait of George B. McCutcheon by Ralph Clarkson, a landscape by Charles Francis Broome, "Scotland," a "Study" by Oliver D. Grover, "Evening, Lago di Como," by Frederick O. Sylvester, of St. Louis and "Rain Effect, Camden Hills", by L. H. Meakin of Cincinnati. The most striking pictures in the display are two landscapes by J. Ottis Adams of Indianapolis; a characteristic study of rural children called "The Pond" by Adam Emory Albright; a sombre capital work by Walter M. Clute, called "The Thunder Head", two delightful Gloucester Harbor scenes by Albert C. Fauley of Columbus; a characteristic study of sheep by Eugene Fish Glaman; a fine portrait of Mrs. Lorado Taft by Oliver D. Grover; an intimate child study by Henry S. Hubbell, called "Morning", "Tea Time" a Dutch study by Albert H. Krehbiel; "A Lumberman's Dinner Hour" by Richard Lorenz, of Milwaukee; a capital landscape by Dorothy Morlan, of Indianapolis; a fascinating chalk study "Dinner", by Alice Murphy, of Kansas City; three virile views of Brittany, by Pauline Palmer; an imaginative poetical impressionistic landscape by James W. Pattison, "Lingering Sunlight"; three characteristic landscapes by Adolph R. Shulz; a rugged, low-toned work by John F. Tracey, "A boulder strewn forest"; "The red barn"; an impressionistic color drawing by Otto Stark, of Southport, "October" by Anna L. Thorne, of Toledo, and "Drifting Clouds" by Edmund H. Wuerpel, of St. Louis. An interesting feature is the Newcomb Pottery exhibit from New Orleans, showing some vases in original color schemes and moulds, sent by Marie L. Blanc, Joseph Meyer, Leona Nicholson and Mary G. Sheerer.

The exhibition of 31 marines, landscapes and portraits by Herman Dudley Murphy, of Boston, has been one of intense satisfaction to local artists, and of mystery and incomprehensible beauty to the average layman.

A charming addition to the regular exhibitions now current in the Art Institute is a special showing of 42 miniatures by Anna Lynch, including portraits, studies from Italian and Parisian models and copies of famous masterpieces. The original portraits loaned for the occasion show a uniform virility in execution, and some fascinating studies in fine color effects.

The action of the director and the board of trustees of the Art Institute in rejecting certain gifts of the Antiquarian Society has been widely discussed. Certain pieces of carved furniture and metal antiques, said to be genuine were passed upon by experts, and pronounced imitations, after having been housed for some time in the Institute. The trustees defended their action on the ground that the Institute is a public trust, that it is the chief influence fostering art in this city, and therefore exhibitions of spurious art objects are out of the question.

The construction of the new corridor on the east side of the Institute is well under way. When completed it will be used for collections.

PHILADELPHIA.

The annual exhibition of black and white works by members of the Plastic Club, opened on Tuesday last, in the club rooms. This begins the club's winter round of small but interesting exhibitions, its "talks" and the flavor of social life which accompanies its gatherings. The exhibition this year is very small, numbering only about 70 pictures among which are included sixteen portrait photographs by Miss Mathilde Wiel. Mrs. Alice Barber Stephens holds the centre of interest with a group of illustrations. Sketches for an alphabet book by Miss Jane Allen Boyer, a fresh interpretation of the eternal feline by Miss Elizabeth Shippen Green complete the more professional end of the show. Other exhibitors are Misses Marjorie Watmough, Agnes Watson, Alice Cushman and Sophie Steel.

The Academy students are to give a vaudeville performance this afternoon to raise money with which to replace the cast of Germanicus, which was recently broken by the students.

The Pennsylvania Academy announces that works from its coming exhibition, which the artists desire to include in the annual exhibition of the National Academy in New York, will be delivered to the National Academy on its regular receiving days, February 27 and 28, at the expense of the Pennsylvania Academy. To insure this delivery note on the entry card that it is desired the picture shall be sent to the National Academy.

Bethayres, Penn., has become a rural settlement for Philadelphia artists. Henry McCarter, who has been for a number of years in New York, has converted a delightful stone barn into a quaint and attractive studio and residence. Carl Newman has built a famous house and studio there. Charles Morris Young, who is just back from Europe, has taken a house at Jenkintown, not far away, and means to settle there this month, and John Lambert and Adolphe Borje, both live at Abington, which is within easy driving distance.

The Art Club announces a series of six exhibitions to succeed its eighteenth annual exhibition of oil paintings and sculpture, which will occupy the galleries without cessation until about the end of April of the current season. The first of these will be an exhibition of oil paintings by Lillian M. Genth, from December 21 to January 2. Walter L. Palmer, the well-known landscape painter, will succeed Miss Genth with an exhibition from January 4 to 16. Charles P. Gruppe will follow with a showing of his Dutch landscapes from January 18 to 30. George Gibbs has secured the use of the gallery from February 1 to 13. The annual exhibition of pastels and water colors will occupy the interior between the exhibition by Mr. Gibbs and the final show, which will be that of Frederick Remington, from April 5 to 17. This makes an unusually active programme for the Art Club.

"A Study," which is the title of a carefully done portrait by Joseph T. Pearson, Jr., has been sold from the Fellowship Exhibition to Daniel Chester French, the sculptor. Mr. Pearson belongs to a group of young men who studied together at the Academy and afterward in Munich. He was also a student of J. Alden Weir.

The Fellowship of the Pennsylvania Academy of the Fine Arts, with the assistance of the Academy, has re-organized for the season 1906-1907 its Costume Sketch Class, which is held in the schoolrooms of the Academy every Tuesday evening. Thomas Anshutz reviews the work.

CALENDAR FOR ARTISTS.

Boston Art Club.—Exhibits received until December 22. Exhibition opens January 4.

Chicago—O'Brien Galleries.—"The Ten," December 31 to January 12, 1907.

Detroit Art Museum.—"The Ten" Exhibition. Opened December 13. Closes December 28.

Indianapolis Art Association Exhibition. Closes December 31.

Milwaukee, Bressler Galleries.—"The Ten," January 16-30.

New York National Academy of Design.—Winter Exhibition. Exhibition opens December 22. Closes January 19.

Eighty-second annual exhibition. Exhibits received February 27-28. Exhibition opens March 23. Closes April 20.

Architectural League.—Exhibits through January 23. Exhibition opens February 2. Closes February 23.

Pennsylvania Academy.—One hundred and second annual exhibition. Entries December 15. Works due Dec. 22. Opens January 21, 1907. Closes February 24. Collections: New York, December 31, January 2 and 3; Philadelphia, January 2, 3 and 4; Boston, January 2.

Philadelphia Art Club, 220 S. Broad Street, Philadelphia.—Eighteenth annual exhibition. Closes December 16.

Exhibition of paintings by Lillian M. Genth. December 21 to January 2. Landscapes by Walter L. Palmer; January 4 to 16.

Philadelphia T Square Club.—Pennsylvania Academy. Closes December 30.

Philadelphia Plastic Club.—Annual Black and White exhibition. Closes December 29.

St. Louis—Noonan-Kocian Galleries.—"The Ten," February 4-16.

Society of Western Artists.—Art Institute of Chicago. Exhibition, December 6 to 26.

Washington—Corcoran Gallery.—Contemporary American paintings.—Entries before December 20. Collections: Boston, January 10; New York, January 10, 11, 12; Philadelphia, January 10; Washington, January 21. Opens Feb. 7. Closes March 9.

Washington—Water Color Club.—Exhibition. Closes December 15.

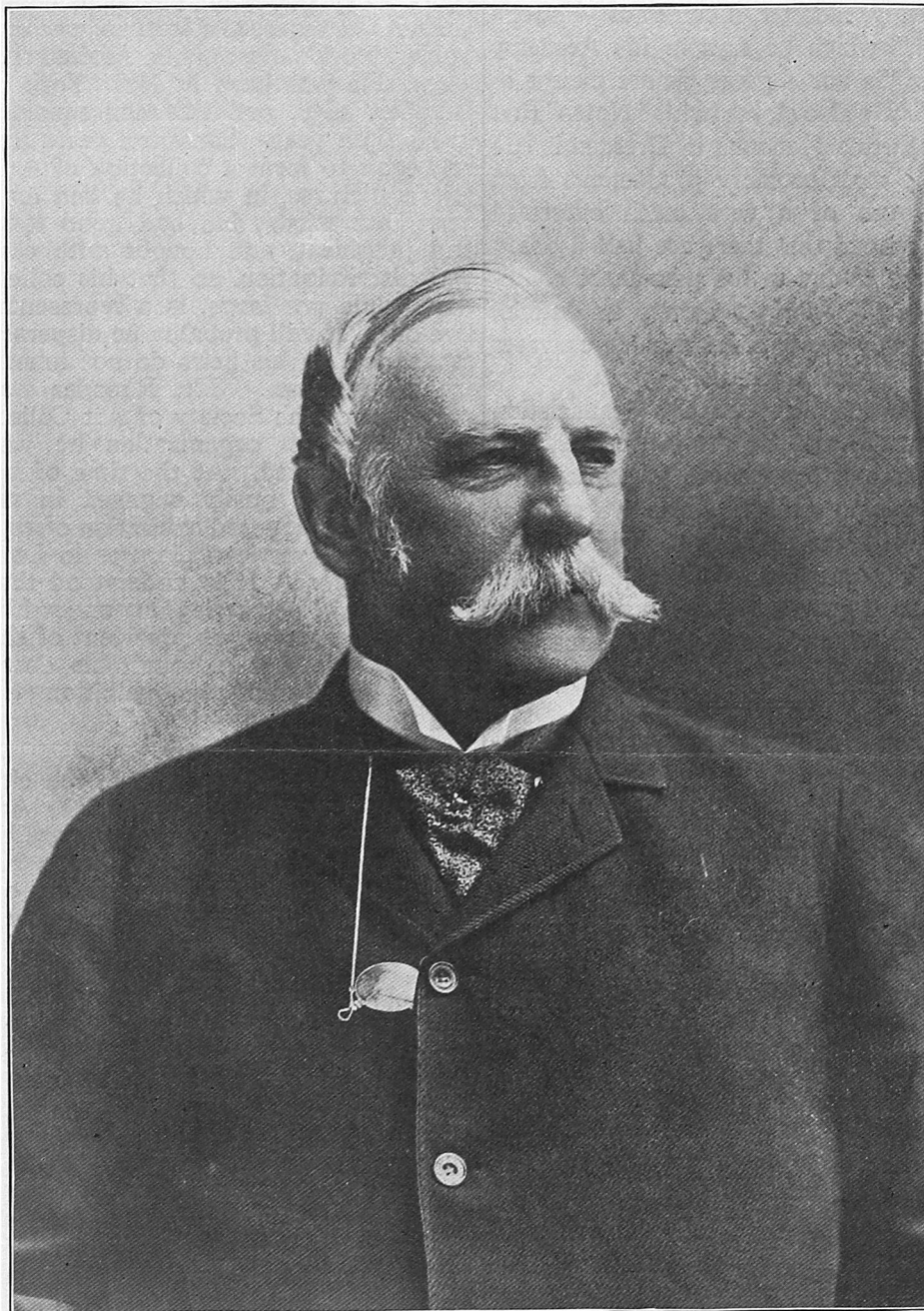
AMONG THE ARTISTS.

Miss Kate Mackubin who spent several years in New York successfully painting miniatures and exhibiting them at the Miniature Society and other important exhibitions, is spending the winter in Atlanta. At the Southern Circuit Exhibition in that city she exhibited a number of her attractive miniature portraits, which were found by visitors at the gallery to be of great interest. One of Miss Mackubin's strong points is her ability in obtaining a likeness and her beautiful coloring is another charm. A number of orders received during the exhibition will keep her occupied in the South until the spring. Recent portraits she has painted are of Mrs. F. A. Frost of Charleston, S. C., Mrs. George Houghton of New York, Mrs. Clarence Morgan of New York, and Mrs. C. A. Richardson of Lowell, Mass., sister of the late Mrs. Paran Stevens.

Jan Van Chelminski, who makes a specialty of painting scenes of the Napoleonic period, arrived in New York on the Auguste Victoria, Sunday, and will remain here for several weeks.

Mr. Chelminski, who is by no means a stranger to New York, was called here on account of the illness of his son. "The Reconstruction of the Polish Army of Napoleon Time" is the title of a series of pictures recently completed by Mr. Chelminski.

J. Koppay, a well-known Hungarian portrait painter, who was in this city last winter, returned to New York on Tuesday on the Kronprinz, and has taken a studio in the Bryant Park Building. It is likely that he will hold an exhibition of his portraits at Knoedler's later in the season.



PORTRAIT OF THE LATE JOHN HARSEN RHOADES.

Photograph by L. Alman & Co.

Roland Hinton Perry has finished in the old Studio Building in West Tenth Street, the model for his bronze statue, "Reconciliation," which will be erected at a cost of about \$75,000 under the direction of the New York State Monument Commission for the battlefields of Gettysburg and Chattanooga. Mr. Perry has been busy for more than a year on this statue, which is to commemorate the battle of Chattanooga, and will be erected on the summit of Lookout Mountain.

William Sartain has returned from a several months' stay in Spain, Italy, France and England. In his studio he has a number of Spanish landscapes. An exhibition of his work will be given the early part of next year.

It will be of interest to many artists to learn that Du Bois F. Hasbrouck, who disappeared from the art world of this city some twelve years ago, is living

and painting in Stamford, Delaware County, New York. He will be remembered especially by his snow scenes in the Catskills, and his strong and virile landscapes.

Frederick Dielman has made six murals for Minnesota's new State Capitol Building. He went to Venice, Italy, this summer to superintend the work of having the designs put into mosaics.

Harrington Mann, an English portrait painter, who makes a specialty of painting juvenile portraits, has arrived

NASHVILLE.

Mrs. John W. Thomas and other members of her family have returned from New York, where they went to inspect the statue of the late Major John W. Thomas on which Miss Enid Yandell has been at work for some months, and which met with their approval. The statue is to be erected in Nashville by the employees of the Nashville, Chattanooga & St. Louis Railroad of which Major Thomas was president for some years. The selection of Miss Yandell as sculptor was most appropriate, as this is her mother's girlhood home and she has spent much time here with relatives. Some of her first notable work was done for the Tennessee Centennial Exposition of which Major Thomas was president.

Dr. George W. Hale, who has one of the finest private art collections in the South, has, during a recent trip to New York and abroad, enriched his gallery with several acquisitions, notably an original by Sir Edwin Landseer R. A. It is a small characteristic picture of dogs. Among other fine paintings of animals, Dr. Hale owns a small picture of a dog by Henriette Ronner.

The Ladies' Hermitage Association, which has the care of the Hermitage, the home of President Andrew Jackson twelve miles from Nashville, has added this week another valuable portrait to the collection at the historic homestead. The painting which is one of the R. E. W. Earl portraits, was purchased from a member of the Jackson family. It represents the hero of the battle of New Orleans on "Sam Patch," the white war horse ridden at that battle, and years afterwards buried at the Hermitage with military honors. The artist, who painted many likenesses of Jackson, made his home with him for many years both in Nashville and Washington. He was a grandson and pupil of Sir Benjamin West.

John Edwin Jackson, whose studio in New York is at 32 West Twenty-fourth street, was recently in Nashville visiting his family. Late work by Mr. Jackson are the illustrations for the new edition of Thomas Nelson Page's "On Newfound River" and a series of "Impressions of New York" in the Christmas number of the Broadway Magazine.

CANADA.

Under the auspices of the Graphic Arts Club the Canadian Artists' Sketch Exhibition was held in Toronto, December 5 to 8. The place of honor was adequately filled by three large pastel drawings of cowboys by T. O. Marten, distinguished not only by the excellent way in which the artist has dealt with the difficulties of action and position in both horse and rider, but also for correctness of detail and delicacy of color and finish. C. W. Jeffreys also exhibits some spirited sketches of prairie life. Among the paintings are three landscapes by W. E. Atkinson after his usual acceptable style, the artist has invested a sketch of "Carlyle's Birthplace" with something of the spirit of the rugged litterateur, making a most effective picture. Good color sketches are also exhibited by A. C. G. Lepine and decorative studies by F. S. Challener.

A striking picture, founded on Father Bernard Vaughan's sermons on the sins of the smart set, entitled "The Tempter," by a Hungarian artist, Baron Arpad de Paozthory, is attracting crowds of people to the Kensington Art Gallery, London.

in this country, and has taken a studio in the Bryant Park Building.

J. Campbell Phillips, whose exhibition of recent portraits and landscapes at a local gallery is attracting deserved attention, has recently finished a portrait of Miss Kobbe, daughter of Mr. Gustave Kobbe of the New York Herald.

Mrs. K. Arthur-Behenna, whose portraits and decorative canvases were shown in New York last June, will go to Canada this month to paint the portrait of Lady Evelyn Grey, a daughter of Earl Grey, the present Governor-General. Mrs. Behenna has already painted portraits of the Princess Louise the favorite sister of Edward VII and the Princess of Wales' children, besides many prominent New Yorkers. While in Canada, Mrs. Behenna will hold exhibitions in the principal cities.

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The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

After a successful display in Atlanta, where it closed last Saturday evening, the Travelling Exhibition, organized by this Company which publishes this journal, will, after the Christmas holidays, go to New Orleans, where it will probably open about January 5, 1907. The exhibition will be held under the auspices of the New Orleans Art Association.

We are pleased to be able to announce that the deplored death of John Harsen Rhoades will not, in all probability, affect injuriously or retard the purposed exhibition of a collection of representative American pictures in London next season. The new president of the Society of Art Collectors, who will soon be chosen to succeed Mr. Rhoades, will be a man of the same enthusiasm for and interest in the cause of American art as was Mr. Rhoades, and he may be confidently expected to carry on the work of arranging ways and means for the holding of this exhibition.

The near approach of the Christmas-tide brings with it the usual lull in the art world. The majority of art lovers are too busily occupied at this season with preparing for the holiday festivities, and the dear duties of the fireside, to have time or thought for exhibitions or art study. Renewed activity is however hopefully looked for after the New Year, and the announcement of the coming sale of the fine collection of pictures owned by Mr. Hugo Reisinger, and which will probably soon be followed by the sale of the superior collection of American pictures owned by the late John Harsen Rhoades, should stimulate the art business world.

Mr. Lloyd George, president of the Board of Trade, speaking in the House of Commons in London on Monday, said in reply to an inquiry that communica-

tions were still passing between London and Washington, with respect to import duties, levied in America on British works of art. It is gratifying to know that the art tariff has at last become the subject of discussion between our own and the English government. Perhaps the removal of the tariff may be accomplished through international agreement, and sooner than the most devoted advocates of such removal here may dream. This from London is significant and important news.

Mr. Charles M. Kurtz of the Buffalo Academy doesn't like Paul Potter's "Bull," which he says in his Academy Notes "is not a great picture except in size." He also states in his "Notes" that "the Sistine Madonna in Dresden is one of the most ordinary productions from the brush of a very much overrated painter, and that there are half a dozen pictures to-day in the permanent collection in the Albright Gallery in Buffalo, artistically worth a dozen such canvases as the Sistine Madonna."

Following Mr. Church's denunciation of Europe and its art in general, and Rubens and the Louvre in particular—this opinion of Mr. Kurtz we suppose must settle the status of the Old Masters with all American art lovers. And this opinion is gravely uttered in print by the director of an American art museum! What next?

In the December issue of the Bulletin published by the Metropolitan Museum of Art, mention is made of many new accessions, including paintings, sculpture, antiquities and textiles.

J. Pierpont Morgan has presented to the Museum five architectural fragments from the Forum of Trajan, which have been added to the classical department. The Forum of Trajan was built by the Emperor, A. D., 112-114. The building included the Forum proper, the Basilica Ulpia (which also included two libraries) and the temple of Trajan. It is from the Basilica Ulpia that the fragments are supposed to have come. Of the five pieces, two are parts of cornices, two belonged to friezes, and one is an ornamental block of architrave, probably from a colonnade. These fragments have been placed in the northeast room of the Museum on the first floor, where they are now on view.

Accessions of new paintings include the primitive painting of "Paradise," by Giovanni di Paola, a purchase by the Museum, and an important acquisition of an example of the Florentine school; "A Madonna and Child," attributed to Pisanello, a gift to the Metropolitan by Baron Lazzaroni, and a Madonna, by Pesellina, presented to the Museum by G. Brauer. The Madonna and Child in this painting are represented enthroned between Saint John the Baptist and St. John the Evangelist.

A collection of interesting drawings of the English, Dutch, Flemish, French, German and Italian schools has been purchased by the Museum for the print department.

A gift from President Theodore Roosevelt is a bronze medal struck in commemoration of the two hundredth anniversary of the birth of Benjamin Franklin.

Purchases of sculpture include a bronze dog, by A. Phinister Proctor,

and bronzes, "Sun Vow" and "Primitive Chant," by H. A. MacNeil.

With the December number of the Bulletin, the first volume of the publication is completed.

OBITUARY.

In and by the death last week of John Harsen Rhoades, in this city, a reproduction of whose photograph from a portrait appears in this issue, American art loses a sincere admirer and warm and earnest friend and supporter. Mr. Rhoades, who was for many years president of the Greenwich Savings Bank, and in earlier years a dry goods merchant, in which business he amassed a fortune, was one of New York's most public spirited citizens. He was born in New York in October, 1838, and was consequently in his 69th year. Some ten years ago he began to form a collection of American pictures, in which he had long been interested. He had good taste and judgment, and bought with care and discrimination, so that his collection, while not large, is a representative one. It will probably be dispersed at auction, as his heirs do not inherit his art interest. Mr. Rhoades was president of the Society of Art Collectors, in which organization he was deeply interested. At the time of his death he was busily engaged in arranging the proposed exhibition of representative American pictures in London next year. It is understood that the plan will be carried out under Mr. Rhoades' successor as president of the Society, and that although his death will be greatly felt, the exhibition will still be held.

Edwin Davis French died in this city last Saturday. He studied at the Art Students League, and was president of the League in 1889-91. He began his professional career as an engraver on silver but soon turned his attention to the designing and engraving of bookplates, in which he achieved deserved reputation and reward. He drew a series of old New York views for the illustration of Andre's Journal. Over 200 bookplates designed by him in the S. P. Avery collection in the New York Public Library give the best idea of the versatility and range of his work. His use of the old art of copperplate engraving recalls that of the old French masters of this art. Mr. French was a remarkable linguist, and was secretary of the Volapuk Society of America.

Editor American Art News:

Dear Sir:—You are like Zola, you send the Ball of Truth rolling "La verité est en marche rien ne l'arrettera."

No wonder I was not elected an Academician, when I consider how much esteemed the old masters are by some of the Academicians. I am sure that Rubens, Raphael and others would have stood no show at the National Academy.

Sincerely yours,
Henry Mosler.

New York, December 9, 1906.

Editor American Art News.

Dear Sir:—I am much interested in the list of early American painters contributed to your paper in a letter last week by General Rush Hawkins. I would be indebted to you if you would kindly give me some information in regard to Regis Gignoux, an American landscape painter, whose paintings I have often admired. Where did he live, etc.?

A Reader of the Art News.
New York, Dec. 11, 1906.

EARLY AMERICAN PAINTERS.

Editor American Art News.

Dear Sir:—I am interested in General Hawkins's list of early American painters. I send you my circular of the Chicago Exposition, 1903, with the list I then made out. Those marked with * are on Gen. Hawkins' list, but are incorrectly given, either as to name or dates. He gives 38, of which 17 are incorrectly given, and I send you 39 additional names. Had I time I could add more than the two I have added as important early ones.

Faithfully,

Charles Henry Hart.

Philadelphia, Dec. 13, 1906.

List of painters:

Gustavus Hesselius	1682-1755
*John Smibert	1684-1751
*John Watson	1685-1758
William Williams, temp Watson	
James Claypoole	1720-1784
Robert Peck	1725-1769
J. Hesselius, Maryland	1728-1778
Jeremiah Theus, circa, 1750	
Robert Edge Pine	1730-1788
Matthew Pratt	1734-1805
John Woolaston, circa, 1757, Virginia	
Abraham Delaney	1740-1786
*Charles Willson Peale	1741-1827
Frazier, circa, 1763, Virginia	
James Peale	1749-1831
James Sharples	1750-1811
Adolph Ulric Wertmuller	1750-1811
Henry Benbridge	1750-1820
*Rolph Earl	1751-1801
John Durand, circa, 1770, Virginia	
Cosmo Alexander, circa, 1772, Rhode Island	
*William Russell Birch	1755-1834
Thomas Coram	1756-1810
Thomas Spence Duche	1763-1790
John Ramage, N. Y., circa	1775-1802
Archibald Robertson	1765-1835
Raphael Peale	1774-1825
*John Vanderlyn	1775-1852
Jacob Eichholtz	1776-1842
Joshua Shaw	1777-1860
Robert Field, Md., circa	1795-1807
Thomas Birch	1779-1851
*John W. Jarvis	1780-1839
Anson Dickinson	1780-1847
John James Audubon	1780-1851
Benjamin Trott, Pa., circa	1795-1810
Joseph Wood, N. Y., circa	1798-1816
Charles Fraser	1782-1860
*Matthew H. Jouett	1783-1826
*Samuel L. Waldo	1783-1861
*Bass Otis	1784-1761
Charles E. King	1785-1803
John Lewis Krimmell	1787-1821
Nathaniel Rogers	1788-1844
William E. West	1788-1857
Alvan Fisher	1792-1803
*Chester Harding	1792-1866
*George Catlin	1793-1875
Hugh Bridport	1794-1832
Charles B. Leslie	1794-1859
*William Jewett	1795-1863
John Neagle	1796-1865
Asher B. Durand	1796-1838
Gilbert Stuart Newton	1797-1835
*Charles C. Ingham	1797-1863
*Francis Alexander	1800-1880

Editor American Art News.

Dear Sir:—Cannot the influence of your valuable paper be exerted to bring to the notice of the public in some form the fact of a positive lack of courtesy on the part of newspapers toward artists, sculptors and architects in their accounts of dedication of finished work. They ignore the mention of the artist's name.

* * * * *

The neglect to mention the name of the artist who creates is frequently intentional, and it is this class of people that need to be shown up and reminded of a positive obligation on their part to see that the artist receives his share of publicity, which is a part of his recompense.

These people pose as producers of artistic wares or objects, yet ignore the artist whose work makes their existence as a firm possible.

This may be or may not be a practical affair to express in print, but it may appeal to you as worth consideration, as it concerns all branches of artistic work designed for firms and the like.

Yours truly,
Edward P. Sperry,

New York, Dec. 10, 1906.

We give space with pleasure to Mr. Sperry's letter. The custom he deplores is both an abuse and an injury to art producers. A case in point is the recent unveiling of the memorial window to John Hay in Philadelphia. Mr. Sperry, whose design for this window won in a spirited competition, was never mentioned, while credit in the stories of the event was given to the Gorham Company, who fashioned the window after Mr. Sperry's design.—Ed.

LONDON LETTER.

December 5, 1906.

At the auction of the Marquis of Huntley's pictures at Aboyne Castle a few weeks ago, "The Village Festival," attributed to Teniers, was sold for £10. In cleaning the picture, which was very dirty, the signature of Jan Steen was disclosed and the work is now declared by experts to be a fine example of that master.

The National Art Collections Fund has presented to the Tate Gallery a fine example of the art of William Strang, A. R. A., "Portrait of Henry Newbolt," the well-known poet and author of "Admirals All."

No transactions of greater importance with regard to prints have occurred this week. At Sotheby's a fair impression of Durer's "Melancholia," made £69; "The Knight and Death," by the same, £36; "Prince Rupert," by Valentine Green, after Rembrandt, £40, and "Man Cutting a Pen," by James McArdell, after the same, £26. At the sale of the Hon. Miss Boscawen's effects at Sevenoaks, Kent, a set of Dresden Vases, "The Four Seasons," made £440, and a pair of old Dresden white china horses, £200. At Christie's this week a koro and cover of pink jade made £110 5s.

Mr. and Mrs. Nelson Dawson have just completed a beautiful casket of beaten gold, ornamented with enamels, aquamarine and crystal, which they were commissioned by the Fishmongers' Company to make for the King of Norway. Standing on an alabaster base the casket is a superb example of the excellence to which artistic craftsmanship has been brought in this country.

The exhibition of Arthur Rackham's charming and whimsical colored illustrations to J. M. Barrie's "Peter Pan," has been remarkably successful, nearly all the exhibits being sold at the private view at the Leicester Galleries. Among the purchasers was Mr. Barrie himself who secured Mr. Rackham's design of Peter flying through the air, clinging to the tail of a kite.

At the Baillie Gallery (54 Baker street) is an interesting exhibit of pastels by T. R. Way, who, it will be remembered, is the expert lithographer who initiated Whistler into the mysteries of that art.

William Nicholson, who first won fame with the "Beggartaff" posters, designed by himself and James Pryde, is rapidly gaining a reputation as a portraitist and figure painter, and an important exhibition of his pictures has been opened at W. B. Paterson's Gallery, 5 Old Bond Street.

Mr. David Muirhead has been elected a member of the Society of 25 English painters, and four of his low-toned harmonious landscapes have been added to the Society's exhibition at the Dowdeswell Galleries.

At the sale of the remaining contents of No. 33 Grosvenor Square, Messrs. Phillips, Son & Neale obtained fair prices for a number of interesting objects.

Since 1812, the year when the famous Roxburgh library was dispersed and yielded a total of £23,400, no less than seven collections of books belonging to a ducal owner have been sold, including the Duke of Sutherland's Trentham Hall library, the disposal of which has occupied Messrs. Sotheby five days recently. Though not considered by bibliophiles to be of the highest importance, the Trentham Hall library has provided the sales-room with many items of interest.

BOSTON.

In the gallery of the Boston Art Club the Society of Odd Brushes is holding its second annual exhibition. The five active members of this organization are Scott Clifton Carbee, Louis Kronberg, C. Scott White and Frank Jackson. Scott Carbee sends a group of five portraits, among them a large canvas of Professor de Sumichrast. Louis Kronberg shows "Dressing for the Dance," an attractive figure subject; a large portrait of the well-known musician George Proctor; "Judith," a dramatic figure study; "An Artistic Clown," "The Parrot," "At the Piano," interesting small figure studies, and "Preparing for the Dance," now owned by the Art Club.

C. Scott White's collection of some nine or ten paintings is not obtrusive in general effect, but each separate picture is good in its distinctive quiet way, full of charm and repose. Perhaps the best are "The French Country," the "Cloud Study," "Northern Vermont," "Afternoon" and "New Harbor."

Frank Jackson knows a good subject when he sees one, and his pictures are strong in a pictorial sense. He has found his subjects in many different lands.

The wall decorations, which are "painted burlap mural panels," by Will Jenkins, are gorgeous arrangements in color. The figures are "Autumn" and "Pomona" with attendants. He also exhibits some page decorations after the style of the Shakespeare "first folios" for the University Press. Shown in connection with the exhibition of paintings are some musical instruments designed by Arnold Dolmetsch.

The portrait of a trained nurse—name not given—by Cecelia Beaux in a local gallery is an interesting piece of work.

PITTSBURG.

Arranging for the medals to be awarded at the art exhibit to be held next May was the principal business transacted by the Duquesne Ceramic Club, which met recently at the home of the president, Mrs. Albert Pettit. The work of the Club is divided into three classes, the natural, the decorative and the conventional; and each year a medal is awarded in each one of these classes. The medals are of gold, silver and bronze, and the classes take turn in receiving the different awards. A fourth medal will be awarded next spring, one for original work in paste and enamel, as last year there was no exhibit from the work of the natural class. The Club expects to have an exhibition of pottery next spring.

Six aged and infirm sculptors and painters, well known in their professions, have been forced, through destitution, to ask for help in their struggle for existence from the Artists' Aid Society. The seventeenth annual meeting of the society was recently held and after the re-election of Francis C. Jones as president, William B. Faxon, treasurer, and J. C. Nicoll, secretary, the cases of destitute artists were discussed. The funds of the Society are so small that it is out of the question for it to provide adequately for the relief of these six applicants for aid, in addition to the dozen or more artists who called upon the society for assistance some months ago. It is hoped that generous New Yorkers will contribute at once toward the fund of \$50,000 for superannuated artists, which is being raised by a board of trustees, of which William F. Havemeyer is chairman.

PARIS LETTER.

December 5, 1906.

A quartet of artists—MM. Vincent Anglade, Louis Braquaval and André Barbier, painters, and M. Grodzensky, sculptor—have placed on view a number of their works in the Galerie des Artistes Modernes, Rue Caumartin. M. Anglade's performances include a score of views of London and M. Anglade's some pastels of women. In the Galerie Graves, M. Duval has gathered a series of achievements in oil and water colors, the subjects being mainly river views in the French provinces. Some paintings by Dario de Regoyos are now shown in the Galerie Drouot, Faubourg Saint Honoré.

An exhibition of the works of Mme. Madeleine Lemaire invites inspection at the Galerie Petit. A collection of works by M. Ede will be shown simultaneously in the Galerie des Artistes Modernes. A week later the paintings bought by the government at the recent Salons of the Societe Nationale and the Societe des Beaux Arts, will be on view at the Ecole des Beaux Arts. The sculptures in this institution have of late become so numerous that an annex to the familiar rooms has been opened in the Cour de Chimay.

Recent sales at the Hotel Drouot have not been particularly startling. Early in the week, a de Troy, in an ancient Régence frame, brought 805 frs., and a statuette of Silenus, a XVII. century bronze on a Boulle pedestal, fetched 2,400 frs. In a subsequent sale, a fine colored engraving (proof) of Bonaparte, First Consul, by Duplessis-Bertaux, went for 710 frs. Later a Rafaelli, "The Tramp," was sold for 300 frs.; a painting by Schall, "The Broken Fan," attained 7,500 frs.; a small painting on copper, by Tanche, brought 2,100 frs., and a pastel of the French school, a sleeping woman, went for 905 frs. The sales yesterday appealed chiefly to the seekers of ancient furniture, and of valuable books enriched by collectors of engravings. A sale of the pictures remaining in the studio of the late J. Aubert only brought in 8,000 frs.

The ancient Abbey of Fontenay-les-Montbard, in the Cote d'Or, has been bought by M. Aynard, who intends repairing it and keeping it in a condition befitting its historical and artistic importance. The Abbey was founded in the twelfth century, and the cloister built in the last years of the thirteenth. The church, built by Ebrand, Bishop of Norwich, was consecrated by Pope Eugene III.

Henri Stacquet, the Belgian water colorist and president of the Society of Belgian Aquarellists, died in Brussels recently.

M. Kleinberger, of Paris, who recently returned from Berlin with acquisitions from the Koenigswarter sale, says in an interview:

"I am surprised to read that the German Emperor has expressed gratification that the best pictures of that collection remained in Germany. I don't quite understand, considering that the most important specimens, three canvases by Rembrandt, Reubens and Nattier (were bought by foreigners, not to mention many other pictures.

"A portrait of Rembrandt by himself goes to Baron Gutmann, of Vienna. The portrait of Marselaer, by Rubens, is now mine. A portrait of the Marquise de Poyanne, by Nattier, was sold to Kraemer, of Paris. It looks to me as if Berlin must be rather easily flattered in thinking it has kept the best pictures."

WASHINGTON.

The loan collection of the Corcoran Gallery has been recently enriched by the addition of five canvases owned by Senator W. A. Clark. They are a "Virgin, Christ Child and St. John" by Annibale Caracci, a portrait of Lady Aberdeen by Sir Thomas Lawrence, a portrait by Nicholas Maes of his wife, a "Landscape with Cattle-Suffolk" by Gainsborough, and "Spring Hill-Norwich" by Crome. One entire room in the gallery is given up to Senator Clark's collection, which now numbers upwards of seventy paintings, many of which are of rare value and interest. In addition to this in the upper atrium is hung "The Trial of Queen Catherine of Aragon before Henry VIII" by E. A. Abbey, included this fall in the Chicago Art Institute's exhibition, and is also owned by Senator Clark.

The annual convention of the American Institute of Architects to be held here on January 7, 8 and 9 is anticipated with much interest. Commemorating the fiftieth anniversary of the founding of the Institute it will be unusual in character. On the evening of January 8 a reception will be held in the Corcoran Gallery and the custom of presenting a gold medal of honor for distinguished merit will be inaugurated. The recipient will be Sir Asten Webb of England, to whose credit stand the Victoria Memorial, the Victoria and Albert Museum, the Britannia Royal Naval College St. George's Church, Worcester, and many other important works. On January 9 a banquet is to be given.

Attention is called by the Librarian's report, just issued, to an extraordinarily valuable gift of Japanese prints and illustrated books made by Mr. Crosby S. Noyes of Washington to the Library of Congress. It consists of 658 illustrated books, 331 prints from wood blocks, 97 lithographs, 145 original drawings and 12 water colors all of which have been carefully catalogued by experts. A large part of the collection Mr. Noyes procured personally in Japan.

The sale of the Milligan Estate was held on Wednesday, Thursday and Friday, at Sloans' Galleries, 1407 G Street, Washington.

The collection comprised rare examples of Chippendale, Shreton and Hepplewhite. Also old china, curios, mahogany furniture and a valuable collection of books.

A serious movement, according to a cable despatch to the New York Sun, has been undertaken in France to insure to artists their rights in their works not only during their lives, but for the benefit of their heirs. The project has been academically discussed for a long time, but the movement is now taking definite form and M. Briand, Minister of Fine Arts, has promised to support it in Parliament. Figures show that 1 per cent. on the public sale prices of the works of many painters only recently dead represents from \$400 to \$600 annually, enough to have prevented the widow of Lepine doing daily drudgery.

Editor American Art News:

Dear Sir: Allow me to call your attention to an error which has twice appeared in your paper. You mention Christiania as being in Sweden. Christiania is the capitol of Norway, a country always quite distinct from Sweden, but more so than ever now, with its lately acquired absolute independence and separate monarch. Respectfully, Ehra S. Christianson.

New York, December 10, 1906.

EXHIBITIONS NOW ON.

The annual two weeks exhibition of water colors by the Salmagundi Club was opened in the galleries of the club house at 14 West Twelfth street on Friday last. About one hundred pictures are shown in the collection. Such well known artists as Colin Campbell Cooper, Charles Warren Eaton, and William Ritschel are represented in this admirable exhibition, which is held every year by Salmagundians.

F. Luis Mora contributes a Spanish scene, while Cullen Yates and W. Merritt Post are represented by characteristic examples. Charles Warren Eaton sends two pictures, one of familiar New England pines, and another starlight night in winter of unusual quality and in contrasting vein. "A Dutch Farm" in Holland, of nice tonality, and a fishing scene at Katwijk, "The Schelpen Fisher" are two examples of interest in the exhibition from the brush of Mr. Ritschel. F. K. M. Rehn has a moonlight marine of good quality, and C. Myles Collier two excellent marines of the Holland Coast. A charming figure piece, a young girl seated, is from the brush of Warren B. Davis. A work of soft cloud effects is "Clouds Drifting Low", by James Henry Moser. Harry Roseland and Will S. Robinson are others represented in this offering of the Salmagundi. The exhibition will continue for another week.

Beginning Monday, December 17, etchings by John Sloan and paintings and pastels by Everett Shinn will be on view at the gallery of the New York School of Art, cor. Broadway and Eightieth Street.

The exhibition of Japanese prints from the collection of Prof. Coit Brown will continue at the gallery until that date.

An exhibition of books of the year, with a special display of hand bindings has been in progress during the past week in the galleries of the National Arts Club, and closes today. Among the manuscripts of interest shown are the original Mss. of "The Octopus," by the late Frank Norris, a bit of manuscript from "The Heart's Highway," by Mary E. Wilkins Freeman, and a Christmas poem, by Henry Van Dyke. Another interesting example of book illustration is "The Queen's Museum", and other fanciful tales, by Frank R. Stockton, with illustrations by Frederick Richardson, published by Scribner's.

In the display of some twenty-three recent oils, and two water colors at the Montross Galleries, No. 372 Fifth Avenue, and which will last there through December 27, Childe Hassam, whose admirers are many and daily growing in number, will find pleasure, new beauty and achievement. The artist, called by some "The American Monet," but who, while he undoubtedly would himself acknowledge indebtedness to the great Giverny master, is too original and versatile to need any factitious title—has been steadily broadening and growing in his art the past ten years. A painter, as a rule, of summer and the sun, of the joy of living—he now and again strikes a sombre note and pitching his canvases in a low key—gives us nocturnes snowy streets, and other effects full of weirdness and sentiment.

In the present display he runs the gamut of the color scale, from the large and characteristic "Bather," with its play of sunlight through leaves and its nude female figure, with pearly flesh tints and the "June Morning" full of sunlight, all high keyed, lovely and delicate in color,

and from the rich deep colored "Rocks of Appledore" and "Afternoon—Isles of Shoals," broader and more vigorous in brushwork than usual, the last recalling Monet's "Straits of Belle Isle," to the exquisite tonal "Moonlight Off Portsmouth," the "Gray Morning—Appledore," the fine strong and truthful "Winter Afternoon New York," and the tender exquisitely delicate "Church Nocturne—Old Lyme."

The finest composition in the display is the large and well thought out "Brooklyn Bridge," which evidences the artist's power of making a prose subject poetical. Very attractive and welcome are the two watercolor figureworks, "Minuet" and "Children at Play." These will disarm those who have contended that Hassam could never be a figure painter. In every way the exhibition is not only the best that Mr. Hassam has ever made, but establishes his place in the front rank of modern American figure and landscape painters. He is also to be congratulated and acclaimed. A word also is due Mr. Montross for the admirable hanging and display of these most attractive works in his well lighted and handsome galleries.

An exhibition of recent paintings by Frederic Remington will open at the galleries of M. Knoedler & Co., 355 Fifth Avenue, on Monday, December 17, and will continue for two weeks. The exhibition of English mezzotints of "Fair Women of the XVIII. Century" still continues in a lower gallery. Among the subjects represented are "Mrs. Scott Waring and Children," "Lady Mildmay" after Hoppner, "Lady Harriet Herbert" after Reynolds, and the "Sisters" after Hoppner; Gainsborough and other famous artists of that period.

In the Fifth Avenue window of the galleries is a figure piece, "Thoughts of Youth," by Douglas Volk. Harrington Mann is also represented in an inner gallery by a charming juvenile picture of a little girl seated on the floor playing with her toys.

The exhibition of paintings by J. H. Sharp, including landscapes and Indian subjects is still in progress at the galleries of Fishel, Adler & Schwartz, 313 Fifth Avenue, and will continue there for another week. The exhibition has attracted deserved attention. A new picture recently received in these galleries is a Dutch coast scene of unusual interest, by Blommers.

At the galleries of Messrs. Durand-Ruel, 5 West Thirty-sixth Street, there are now a number of recent acquisitions from abroad, including paintings by well-known artists of the French and Dutch schools. Among the artists represented are De Gelder, Bonington, Mierevelt, David Teniers and Hans Pourbus.

An exhibition of paintings, pastels and etchings by Mary Cassatt was opened at these galleries on Wednesday and will continue there to December 31.

Charles Caryl Coleman, who returns from his island home at Capri in the Bay of Naples, far too seldom to his native shores, has always something new to tell us of the charm and witchery of the seas and skies, near and under which he happily dwells. This year, on one of his infrequent visits to New York, he is showing at the Noe Galleries, No. 368 Fifth Avenue, among thirty-four watercolors and six oils, over a dozen most interesting and important pictures of the eruption of Vesuvius last spring. This wonderful and awesome scene the artist witnessed from his studio windows. With facile brush and that sense of color and composition which have always marked

his work, he transcribed on canvas in the lighter medium, the fantastic wonderful and at times awful spectacle, of which the varying winds made a phantasmagoria. These pictures cannot well be described. They must be seen and studied. Suffice it to say that they are all delicate and entrancing in color and permeated with sentiment and feeling. Some are very Japanese in effect. The oils, which Mr. Coleman shows are his characteristic compositions, with Capri maidens strolling or lounging in vine clad arbors irradiated with the sub-tropic sunlight. The exhibition will remain open through December 22, and should be seen by all art lovers.

An exhibition by Paul Cornoyer, comprising the result of his work abroad last summer will open at the Powell Gallery, 983 Sixth Avenue, on December 17, and will continue until January 5.

CINCINNATI.

The Newspaper Artists' Society will exhibit three hundred pictures in pen and ink, pastel and water color at their annual exhibition at the Grand Hotel, December 17 to 19.

The Woman's Art Club met on Saturday last in the studio of Mr. Meakin at the Art Museum, where "Art in the Middle West" was discussed.

Frank Duveneck, of the Art Academy, has a fine collection of his paintings on exhibition at the Museum.

Mr. Meakin, of the Art Academy's, landscape, "Rainy Day Coast of Maine" was one of the five best canvases presented for the annual prize of \$500 at the Western Artists' Exhibition, Chicago. The Cincinnati exhibition of the Western Artists will take place at the Art Museum in January.

A number of the Lessing drawings are now on exhibition at the Museum. A collection of nearly a thousand of these drawings was bought at the death of the artist by Mr. Joseph Longworth of Cincinnati, and presented to the Museum.

Mrs. George Hammell now has on exhibition here, the only copy ever made of Sargent's Portrait of Coventry Patmore in the National Portrait Gallery, London, made two years ago by special permission of Mrs. Sargent and Sir Lionel Cust, curator of the gallery.

Wheatley Pottery with its thoroughly artistic original designs and its charming copies of classic Roman and Grecian art works, is working overtime to supply the demands made upon it for Christmas gifts. Wheatley who, for a year or two has been better known in the East than in his own town is gradually becoming the prophet with honor in his own. One of his latest achievements is the rare, dull Pompeian red in his pottery, so difficult to obtain, and supposed to belong only to Italy and Greece. Rookwood Pottery has its usual beautiful display of Christmas goods which are always staples in the holiday trade.

Joseph Lauber has recently completed three window designs for an historic church at Lancaster, Pa., dating back to 1730.

Kenyon Cox, the artist, has been directed to change one of the faces with which he is decorating the panels on the new two-million-dollar Court House in Newark because it is so strikingly like that of Ethel Barrymore, the actress.

During a recent fire in the Church of St. Josse, Brussels, a painting representing the Assumption, by the Flemish painter Gaspar de Craeyer, valued at \$12,000, was burned.

CHARLESTON.

The Carolina Art Club opened its annual exhibition in the galleries of the Gibbes Memorial Museum last week. The exhibits include oils and watercolors, china, tapestry and miniature painting, work in plaster, wood and embroidery. A pelican, moulded in plaster by Mrs. Honour, and which is to be mounted in the old Goose Creek Church, is a striking piece of work. The exhibitors include Miss Horlbeck, who sends a collection of painted china; Mrs. Snead, who shows some well executed miniatures; Miss Eola Willis, oils, and Mrs. Stoney and Miss Alice Smith oils and watercolors.

There are also shown silhouettes by Theodore Fitzsimmons, etchings by Edward Manigault; wood carvings by Mrs. Mazyck and Miss Kate Parker, and embroideries by Misses Thurston, Waring and Matthews.

The Carolina Art Association will soon begin to prepare for the annual exhibition of American pictures which will be held at the Gibbes Museum during March. The exhibition this year will come from New Orleans and possibly Savannah via Nashville and Atlanta, and is the same arranged by the American Art News Company that has been shown, and is to be shown in those cities.

SPOKANE, WASH.

Mr. William Morris of California has brought to this city for exhibition, a collection of pictures which includes examples of Josef Israels, Tromp, Harwood, Adams, Pieters, Louis Moeller, Chelmonski, Richet, and Professor Braeth.

Julian E. Itter, artist and traveler, who has won reputation in the northwest for his pictures of the Chelan country, purposes holding a loan exhibition in this city next spring at which he will show several hundred of his characteristic paintings of the picturesque northwest. The artist is a Canadian, but studied abroad and has spent several years in painting in and around Puget Sound.

Awards in fourteen classes have been made in the art exhibition of the Spokane International Exposition to amateurs and professionals. Some of the work shown was excellent.

WITH THE DEALERS.

No new exhibition is announced by the American Art Association at the galleries, 6 East Twenty-third Street. Several important exhibitions and sales are being arranged, however, and announcement concerning the same will be made before the new year.

The sale of the Vital Benguiat collection at the American Art Galleries resulted in a grand total of \$62,750.50.

Among the pictures in the Blakeslee Galleries, corner of Fifth Avenue and Thirty-fourth Street is an excellent example, "A Waterfall," by Salomon Van Ruysdael. The waterfall fills the foreground of the painting, with a large clump of trees at the right. Two small figures are indicated in the distance. S. Van Ruysdael was particularly successful in the representation of water. His pictures are hung in the galleries of Antwerp, Berlin, Amsterdam, Brussels, Dublin, Munich and Glasgow.

Two interesting acquisitions at the galleries of Julius Oehme, 320-322 Fifth Avenue, are a recent example of Joseph Bail, a genre work, "The Gossips," showing two young women

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seated, recalling Peter de Hoogh, and an ideal head of unusual grace and beauty by Henner.

At the Ehrich Galleries on Fifth Avenue, one door above Fortieth Street, the exhibition of early French art which has attracted such favorable attention is about to close. Mr. Ehrich has also examples of other early schools which may be seen at any time. It is his belief, however, that art galleries can best minister to the growth of art-taste and can best serve the cause of art-education by regular exhibitions confined to one or the other of the classic schools of painting. The exhibition of early French art will be followed by a display of early Italian art, of which the Ehrich Galleries make a specialty. This again will be followed by exhibitions of Spanish, English and Dutch art, thus affording art lovers a rare opportunity to study examples of the great Masters. The new galleries are peculiarly adapted to give a proper setting to these exhibitions. Students and lovers of art are always welcomed.

Several interesting additions have been made to the collection of paintings by American artists, which forms the exhibition now in progress at the galleries of William Macbeth, 450 Fifth Avenue. Among the pictures shown are "September Morning," by Charlotte B. Coman, which was awarded the Julia C. Shaw memorial prize at the exhibition of the Society of American Artists in 1905; a characteristic landscape by Robert C. Minor; a mountain landscape of good quality by Frederick Ballard Williams, and a poetic woodland scene by Blakelock. There are also a moonlight marine in Venice by Gedney Bunce, and a bust portrait of former President Van Buren by Henry Inman. Two landscapes of unusual interest are "In the Sierras," rich and warm in color, by Arthur B. Davies, and a California landscape by William Keith.

Varied and artistic holiday gifts may be seen in the Bonaventure Galleries, 6 West Thirty-third Street. Among the objects displayed are handpainted fans of the Louis XIV., Louis XV. and Louis XVI. periods, antique watches and chatelaines; gold, Saxe and Vernis Martin bonbonnières, and original miniatures. Also unique art objects of the XVI., XVII. and XVIII. centuries, including reliquaires, bronzes, statuettes and figurines. In antique silver is an old Nuremberg silver plateau. Carved ivories, busts and bas-reliefs, small portraits in artistic bronze frames, autographs of celebrities with

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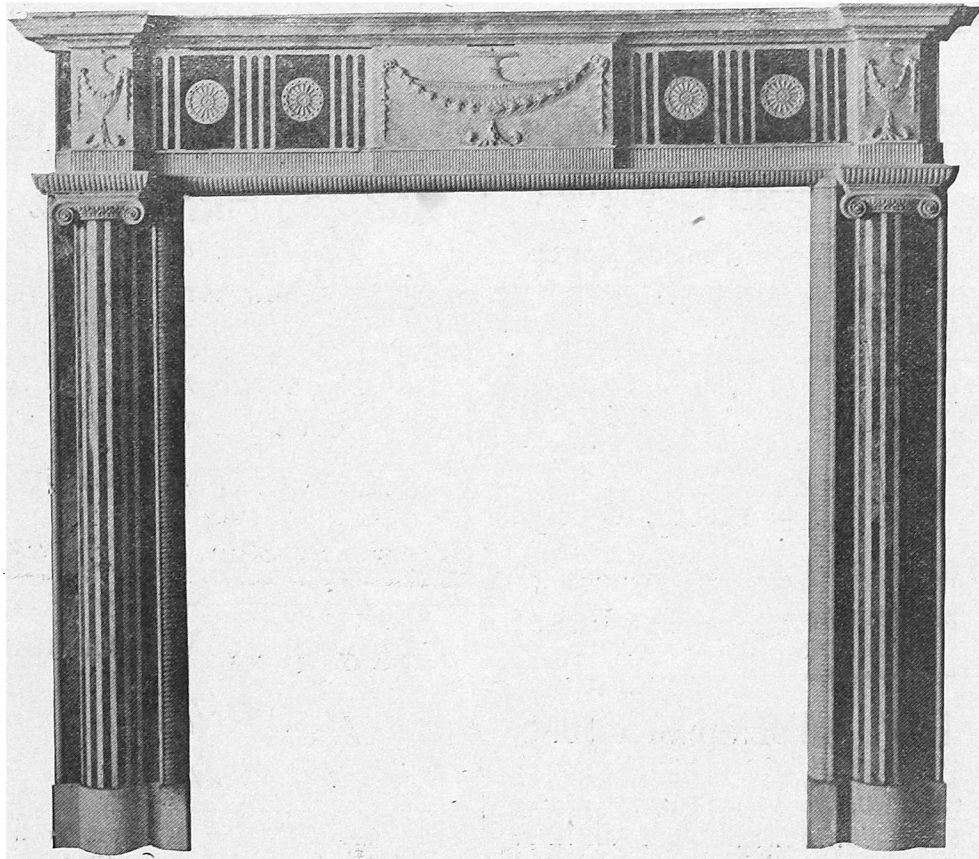
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portraits are also shown. Among the paintings on view at the galleries is a portrait of Marie-Therese, Empress of Austria, by Van Meytens.

At the galleries of William Clausen, 381 Fifth Avenue, a recent landscape of the country near Noank, Conn., by



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Henry W. Ranger, has just been placed on view. Mr. Clausen is arranging for several exhibitions, which will be announced later.

A number of new paintings from abroad, including examples of the French and Dutch schools, have recently been received at the Holland Art Galleries, 59-61 West Thirty-third Street, where they are now on view.

A new lot of Spanish banners, with ornate embroideries, jardiniere velvet hangings, and fine Italian embroideries have just been received at D. K. Kelekians, 252 Fifth Avenue. A variety of European brocades may also be seen.

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The XVIII. century furniture and bronzes represented in the upper gallery of K. J. Collins, 8 West 33d Street, comprise examples of the Regency, Louis XV. and Louis XVI. periods up to the time of the French Revolution. In the production of furniture of these periods, varied arts and crafts were

sent's work is remarkable for its refinement and beauty of the metal work. One commode shown in the gallery is an excellent reproduction of the Hamilton Palace masterpiece. Not less interesting is another commode by Caffieri which displays to perfection the sweeping curves in which he delighted and the astonishing freedom of his handling of metal which gives to his bronze the ease of natural growth. The same artist is represented in two beautiful wall lights.

As for the sculptor, the interest of these periods is principally confined to the achievement of three men, Falconet, Clodion and Houdon. Examples after these three artists, in delicate terracottas, simple bisques and fine bronzes, are shown in this collection.

Two fine examples of Louis XVI. pianos have recently been added to the stock in the art department of Steinway & Sons, 109 East Fourteenth Street. One piano, a baby grand, consists of a mahogany case decorated in a ormolu design and beading of dull gilt, with wreaths of the same ornamenting the side panels and back of the case and the lyre. The heavy corrugated legs are also decorated. The other instrument, of similar size, also mahogany, simpler in character, with delicate dull gilt decoration of consistent design, is supported by double legs on a spreader, which are slender in proportion, carrying out the effect of simplicity suggested throughout the design.

One of the most important rug sales of the season will begin at the Fifth Avenue Art Galleries, 366-368 Fifth Avenue, on Tuesday, December 18. The exhibition will open in the galleries on Monday next, and will continue through the ensuing week. The sale, which will be conducted by James P. Silo, will take place every afternoon during the week at 3 P.M.

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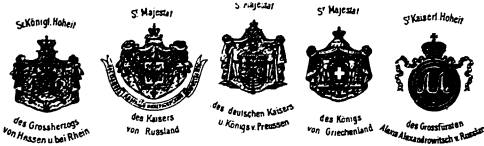
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